

# La Confrerie Du Moyen Age

## Remy de Gourmont

**French Visual Culture and the Making of Medieval Theater** Laura Weigert, 2015-12-30 This book revives the variety of performances that took place in the realms of the French kings and Burgundian dukes.

**The Musical Sounds of Medieval French Cities** Gretchen Peters, 2012-09-27 Based upon newly uncovered archival evidence, this book establishes urban musical traditions of over twenty cities in late medieval France.

**The Medieval European Stage, 500-1550** William Tydeman, 2001-09-27 This volume brings together a wide selection of primary source materials from the theatrical history of the Middle Ages. The focus is on Western Europe between the fall of the Roman Empire and the emergence of markedly Renaissance forms in Italy. Early sections of the volume are devoted to the survival of Classical tradition and the development of the liturgical drama of the Roman Catholic Church, but the main concentration is on the genesis and growth of popular religious drama in the vernacular. Each of the major medieval regions is featured, while a final section covers the pastimes and customs of the people, a record of whose traditional activities often only survives in the margins of official recognition. The documents are compiled by a team of leading scholars in the field and the over 700 documents are all presented in modern English translation.

**A Companion to Medieval and Early Modern Confraternities** Konrad Eisenbichler, 2019-02-04 After the State and the Church, the most well organized membership system of medieval and early modern Europe was the confraternity. In cities, towns, and villages it would have been difficult for someone not to be a member of a confraternity, the recipient of its charity, or aware of its presence in the community. In *A Companion to Medieval and Early Modern Confraternities*, Konrad Eisenbichler brings together an international group of scholars to examine confraternities from various perspectives: their origins and development, their devotional practices, their charitable activities, and their contributions to literature, music, and art. The result is a picture of confraternities as important venues for the acquisition of spiritual riches, material wealth, and social capital. Contributors to this volume: Alyssa Abraham, Davide Adamoli, Christopher F. Black, Dominika Burdzy, David D'Andrea, Konrad Eisenbichler, Anna Esposito, Federica Francesconi, Marina Gazzini, Jonathan Glixon, Colm Lennon, William R. Levin, Murdo J. MacLeod, Nerida Newbigin, Dylan Reid, Gervase Rosser, Nicholas Terpstra, Paul Trio, Anne-Laure Van Bruaene, Beata Wojciechowska, and Danilo Zardin.

**Warfare in Medieval Brabant, 1356-1406** Sergio Boffa, 2004 An account of the causes, combatants and course of

events in the successive conflicts which troubled the duchy for half a century. The medieval duchy of Brabant was one of the most powerful principalities of the Low Countries. During the second half of the fourteenth century, it underwent a particularly dramatic period in its history: the House of Leuven was on the point of disappearance, the duchy was coveted by Philip the Bold of Burgundy, who was already dreaming of extending the Burgundian Empire and, by a network of alliances, Brabant was drawn into the Hundred Years' War. The author reviews the successive conflicts which troubled the duchy between 1356 and 1406; the different authorities which influenced the course of military operations (the duchess and the duke, their officers, and the Estates of Brabant); describes the combatants, in particular the nobility and the urban militias; considers the practical aspects of warfare; and analyses the military obligations and contracts which bound the men at arms to the duke. SERGIO BOFFA is currently researching in the department of Maps and Plans, Bibliothèque Royale de Belgique, Brussels.

**Sacred Charity** Maureen Flynn, 1989-06-18 A study of medieval confraternities and their almsgiving activities, which Flynn believes created the first comprehensive welfare system in Western Europe. She also incorporates a study of late medieval society and its religious ideology and looks at the motivation of the confraternities.

**Medieval Crossover** Barbara Newman, 2013-05-15 The sacred and the secular in medieval literature have too often been perceived as opposites, or else relegated to separate but unequal spheres. In *Medieval Crossover: Reading the Secular against the Sacred*, Barbara Newman offers a new approach to the many ways that sacred and secular interact in medieval literature, arguing that (in contrast to our own cultural situation) the sacred was the normative, unmarked default category against which the secular always had to define itself and establish its niche. Newman refers to this dialectical relationship as crossover—which is not a genre in itself, but a mode of interaction, an openness to the meeting or even merger of sacred and secular in a wide variety of forms. Newman sketches a few of the principles that shape their interaction: the hermeneutics of both/and, the principle of double judgment, the confluence of pagan material and Christian meaning in Arthurian romance, the rule of convergent idealism in hagiographic romance, and the double-edged sword in parody. *Medieval Crossover* explores a wealth of case studies in French, English, and Latin texts that concentrate on instances of paradox, collision, and convergence. Newman convincingly and with great clarity demonstrates the widespread applicability of the crossover concept as an analytical tool, examining some very disparate works. These include French and English romances about Lancelot and the Grail; the mystical writing of Marguerite Porete (placed in the context of lay spirituality, lyric traditions, and the Romance of the Rose); multiple examples of parody (sexually obscene, shockingly anti-Semitic, or cleverly litigious); and René of Anjou's two allegorical dream visions. Some of these texts are scarcely known to medievalists; others are rarely studied together. Newman's originality in her choice of these primary works will inspire new questions and set in motion new fields of exploration for medievalists working in a large variety of disciplines, including literature, religious studies, history,

and cultural studies.

**Archery and Crossbow Guilds in Medieval Flanders, 1300-1500** Laura Crombie, 2016 First full study devoted to the archery and crossbow guilds which grew up in Flanders in the middle ages.

*European Medieval Drama* ,2006

The Medieval Drama Center for Medieval and Renaissance Studies (Los Angeles, Calif.), State University of New York at Binghamton. Center for medieval and early Renaissance studies. Annual conference, State University of New York at Binghamton. Center for Medieval and Early Renaissance Studies, State University of New York at Binghamton. Center for Medieval and Early Renaissance Studies. Conference, 1972-01-01 The religious medieval drama, like the Church which produced it, was international. As such, from its earliest beginnings in the tenth-century Quem quaeritis to the thirteenth-century Ludi Paschales and Passion Plays, it exhibits a cultural and thematic unity binding the various plays: a thematic unity from the fabric of Christian thought, and a cultural unity from the fact that these productions, at least up to the end of the thirteenth century, generally share a technical-philological medium: the Latin language. In later centuries, this religious drama expressed in the vernacular remained an act of faith; its purpose being to strengthen the faith of the worshippers and to express in visible, dramatic terms the facts and values of Christian belief. These essays were, in their original form, addressed to the third annual conference of the Center for Medieval and Early Renaissance Studies at the State University of New York at Binghamton. The work of international authorities on the medieval drama, they span many centuries and bear witness to the growth of the religious dramatic form and of the dramatic movement and temper of the liturgy in which that form finds its origin. Omer Jodogne establishes a difference, on the aesthetic level, between dramatic works and their theatrical performance by pointing out that the surviving texts, whether they were meant for reading or for a theatrical performance, reproduce only what was said on the stage, and, succinctly, what was done. Wolfgang Michael suggests that the first medieval drama did not originate in a slow growth from the Easter trope Quem quaeritis but was rather an original creation of the author or authors of the Concordia Regularis. He indicates that subsequent dramatic endeavors in their slow process of change and expansion reflect the working of tradition rather than an original spirit and form. Sandro Sticca examines the creation of the first Passion Play and shows that Christ's passion became increasingly popular in the tenth century, and that the new forces which allowed a more eloquent and humane visualization and description of Christ's anguish first appeared in the eleventh and twelfth centuries. He also refutes the traditional view that the Planctus Mariae is the germinal point of the Latin Passion Play. V. A. Kolve seeks to account for certain central facts about Everyman which have never had close critical attention. He analyzes the Biblical and Patristic references within which the story is shaped and which are central to the understanding of other actions and to determining the meaning of the play. Glynn Wickham, after exploding on the evidence of reference alone the old categorizing of English Saint Plays as by-products or late developments

of Mysteries and Moralities, turns to a critical discussion of the three surviving texts of English Saint Plays and of their original staging by means of diagrammatic illustrations providing a vivid visualization of their performance. William Smolden takes an unaccustomed approach to the controversial question of the origins of the *Quem quaeritis*. He maintains that when musical evidence is called on, it brings about, on a number of occasions, a confutation of the theory of a textual writer. From a detailed consideration of the two earliest *Quem quaeritis* he feels convinced that the place of origin of the trope was the Abbey of St. Martial of Limoges.

**Routledge Revivals: Medieval France (1995)** William W. Kibler, Grover A. Zinn, 2017-07-05 First published in 1995, *Medieval France: An Encyclopedia* is the first single-volume reference work on the history and culture of medieval France. It covers the political, intellectual, literary, and musical history of the country from the early fifth to the late fifteenth century. The shorter entries offer succinct summaries of the lives of individuals, events, works, cities, monuments, and other important subjects, followed by essential bibliographies. Longer essay-length articles provide interpretive comments about significant institutions and important periods or events. The Encyclopedia is thoroughly cross-referenced and includes a generous selection of illustrations, maps, charts, and genealogies. It is especially strong in its coverage of economic issues, women, music, religion and literature. This comprehensive work of over 2,400 entries will be of key interest to students and scholars, as well as general readers.

**Costumes, oeuvres d'art et ustensiles depuis le commencement du moyen âge jusqu'à la fin du dix-huitième siècle** Jakob Heinrich von Hefner-Altenneck, 1891

Medieval Art in Motion Mariah Proctor-Tiffany, 2019-01-22 In this visually rich volume, Mariah Proctor-Tiffany reconstructs the art collection and material culture of the fourteenth-century French queen Clémence de Hongrie, illuminating the way the royal widow gave objects as part of a deliberate strategy to create a lasting legacy for herself and her family in medieval Paris. After the sudden death of her husband, King Louis X, and the loss of her promised income, young Clémence fought for her high social status by harnessing the visual power of possessions, displaying them, and offering her luxurious objects as gifts. Clémence adeptly performed the role of queen, making a powerful argument for her place at court and her income as she adorned her body, the altars of her chapels, and her dining tables with sculptures, paintings, extravagant textiles, manuscripts, and jewelry—the exclusive accoutrements of royalty. Proctor-Tiffany analyzes the queen's collection, maps the geographic trajectories of her gifts of art, and interprets Clémence's generosity using anthropological theories of exchange and gift giving. Engaging with the art inventory of a medieval French woman, this lavishly illustrated microhistory sheds light on the material and social culture of the late Middle Ages. Scholars and students of medieval art, women's studies, digital mapping, and the anthropology of ritual and gift giving especially will welcome Proctor-Tiffany's meticulous research.

**The Making of Lay Religion in Southern France, c. 1000-1350** John H. Arnold, 2024-03-20 What was Christianity like for ordinary people between the turn of the millennium and the coming of the Black Death? What changed and what continued, in their experiences, habits, feelings, hopes, and fears? How did they know themselves to be Christians, and indeed to be good Christians? This book answers those questions through a focus on one specific region -- southern France -- across a particularly fraught period of history, one beset by the changes wrought by the Gregorian reforms, the spectre of heresy, the violence of crusade, the coming of inquisition, and the pastoral revolution associated with the Fourth Lateran Council (1215). Using an array of different historical documents, John H. Arnold explores the material contexts of Christian worship from the eleventh through to the fourteenth centuries, the shifting episcopal expectations of the ordinary laity, the changes wrought through wider socioeconomic developments, and periods of sharp inflection brought by the Albigensian crusade and its aftermath. Throughout, the book explores the complex spectrum of lay piety, finding enthusiasms and doubts, faith and scepticism, agency and negotiation. It explores not just developments in the content of faith for the laity but the very dynamics of belief as a lived experience. We are shown how across these key centuries Christianity developed in its external practices, but also via inculcating a more interiorized and affective mode of belief; and thus, it is argued, it can be said to have become truly a 'religion' -- a structured, demanding, and rewarding faith -- for the many and not just the few.

Ruusbroec Geert Warnar, 2007-06-22 This book discusses the writings of the mystic Jan van Ruusbroec (1293-1381) within their medieval contexts of literary, religious and intellectual life, thus offering the first comprehensive biography of the most influential medieval Dutch author.

**Le Mouvement confraternel au moyen âge**, 1987

*Milieux Universitaires Et Mentalite Urbaine Au Moyen Age, Colloque Du Departement D' Etudes Medievales de Paris-Sorbonne Et de l'universite de Bonn*, 1987

**The Routledge Handbook of Maritime Trade around Europe 1300-1600** Wim Blockmans, Mikhail Krom, Justyna Wubs-Mrozewicz, 2017-02-17 The Routledge Handbook of Maritime Trade around Europe 1300-1600 explores the links between maritime trading networks around Europe, from the Mediterranean and the Atlantic to the North and Baltic Seas. Maritime trade routes connected diverse geographical and cultural spheres, contributing to a more integrated Europe in both cultural and material terms. This volume explores networks' economic functions alongside their intercultural exchanges, contacts and practical arrangements in ports on the European coasts. The collection takes as its central question how shippers and merchants were able to connect regional and interregional trade circuits around and beyond Europe in the late medieval period. It is divided into four parts, with chapters in Part I looking across broad themes such as ships and sailing routes, maritime law, financial linkages and linguistic exchanges. In the following parts - divided into the Mediterranean, the Baltic Sea, and the Atlantic and North Seas - contributors present case studies addressing themes including conflict

resolution, relations between different types of main ports and their hinterland, the local institutional arrangements supporting maritime trade, and the advantages and challenges of locations around the continent. The volume concludes with a summary that points to the extraterritorial character of trading systems during this fascinating period of expansion. Drawing together an international team of contributors, The Routledge Handbook of Maritime Trade around Europe is a vital contribution to the study of maritime history and the history of trade. It is essential reading for students and scholars in these fields.

**Revue des idées** Remy de Gourmont,1905

*Medieval French Literature and the Crusades (1100-1300)* D. A. Trotter,1988

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## La Confrerie Du Moyen Age Introduction

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